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THIS ISSUE

Jungle Painting Technique
Woodcuts of John Tenniel
18th Century Porcelains
Disney's Animated Cartoons
Selling Record Album Art
How to Mix Ceramic Glazes
Ethel Traphagen on Fashions

VINCENT VAN GOGH



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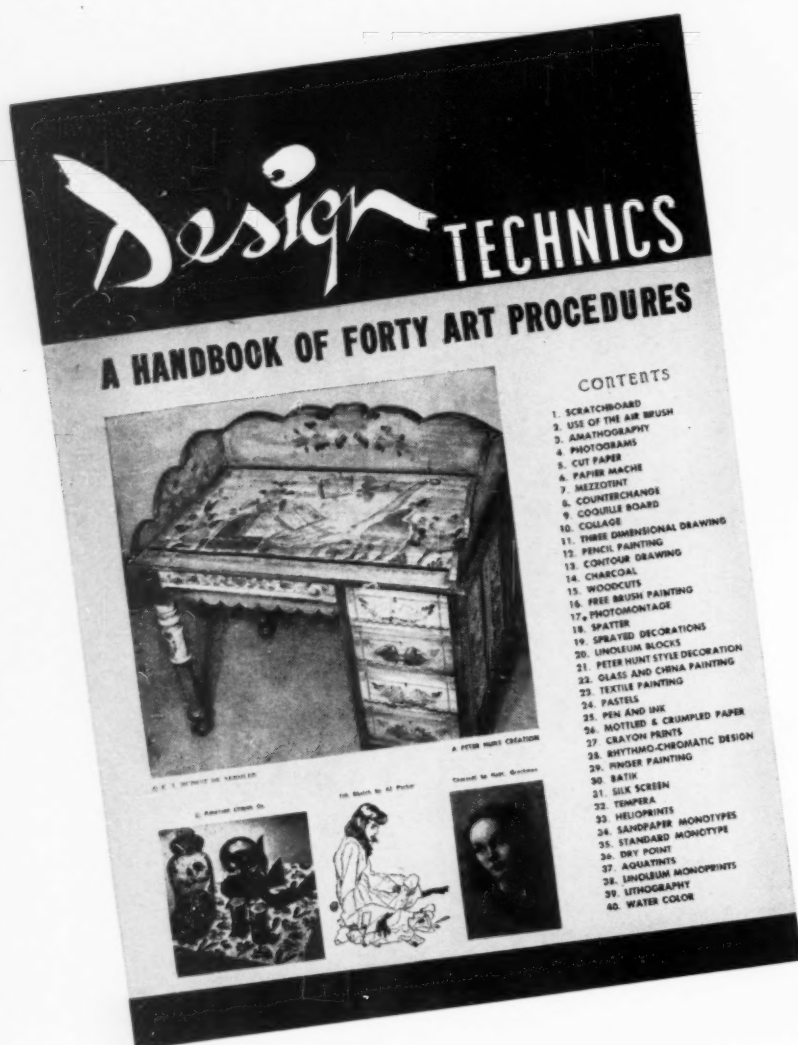
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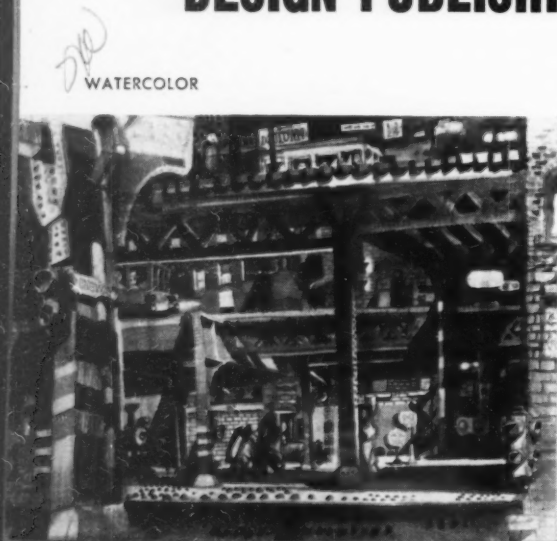
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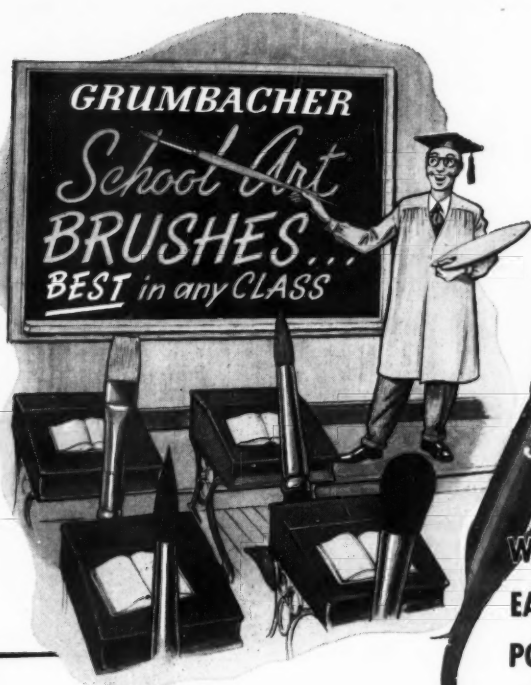
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by
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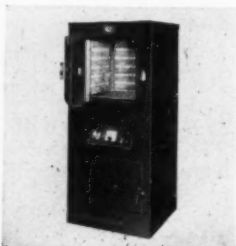
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By

JOHN J. NEWMAN

333 W. 26th St., New York 1, N. Y.

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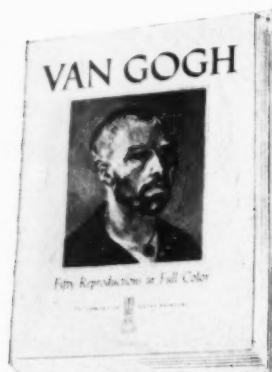
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the problems of

JUNGLE PAINTING

mexican artist runs into fantastic obstacles while seeking mayan temple

A "How-To-Do-It" feature

by

EDWARD WINTER

THE jungle below the aircraft stretched toward the horizon, an unbroken mass of tangled vegetation, as members of the archeological expedition settled uncomfortably in the leather seats. Among them, in the capacity of observer, was young Raul Anguiano. This would certainly be no place for a Sunday painter, he thought, staring down at the endless carpet of steaming plant life. The Lacandones Indians were sometimes unpredictable, and the safari's goal lay in the heart of their country. He may have wondered if he'd actually succeed in reaching the ancient site of the Mayan ruins, let alone make his way back out with sketches and paintings.

Several hundred miles later the plane landed at a desolate airport and the passengers found they would have to be ferried to the interior, one at a time, in a sputtering two-seater. Anguiano was drenched in perspiration when he finally crawled out of the ship at Bonampak.



CARIBAL DE CHAMBOR: Brush drawing, india ink. A jungle delicacy is barbecued monkey. Artist was plagued by thousands of the chattering animals wherever he trekked.



LACANDONE NATIVE GIRL: A conte crayon study made the artist at Bonampak. High temperature of 130° was commonplace, and daily rainfall torrential.

"There were other difficulties ahead," he recounts wryly. "An artist in the jungle finds very little time to sketch. He spends most of his time fighting off malarial mosquitoes, torrential rains that make breathing an effort, and a host of animal life that seems intent on bringing his career to a close, abruptly."

The reward was rich though. When the party finally had hacked its way to the site of the crumbled Mayan monument, it was to discover a vast pyramid of magnificent proportions. And most fascinating of all to the artist were the colossal murals frescoed upon the rock face. These he sketched, not unaware he was possibly the first man to do this in many centuries. How did he work? What were his tools? What suggestions had he to offer the neophyte who might some day tackle a similar assignment in central America, in the Amazon or Africa? For the problems would be the same.

"Darkness was my constant enemy," he admits. "Despite the blazing sun above, most portions of the true jungle are only faintly lighted, and that sporadically through the screen of crushing foliage. Color definition is often difficult. Painting on the spot is seldom possible; I usually made rapid sketches, color notes on the margins, and waited to get back to camp before attempting any use of paint or even wash.

"I recommend use of a tool like the Cado Flo-Master for general sketching. (Cushman & Denison Co., \$3.00) Its ample reservoir holds ink nicely despite the heat and humidity. The felt nibs make a good, bold line.

"Carry your brushes and small supplies in a metal cylinder. This protects them against the weather and jungle rot. I selected my brushes with care, and they included a Holbein Art Brush, several Winsor & Newton types—particularly the broader tipped style—and a number of Japanese brushes for detail work.

My water colors were the sort that come in an aluminum box, and for oils I used Permanent pigments.

Color notes were added with Prismacolor pencils of a type trademarked "Eagle-Turquoise" in one particular case. My inks were black Skrip ink and Cado-Flo-Dry. Good sketch books of the type put out by Grumbacher would be essential."

Anguiano was seldom without excellent material for subject matter. The Lacadones Indians proved willing subjects (when he could make them hold still long enough for rapid sketches) and there was the myriad of animal life constantly underfoot. "Monkeys in particular," he recalls. "Thousands and thousands of them, filling the jungle with their incessant chattering. The natives trap them for food. They are considered a delicacy."

Anguiano is representative of the promising, skilled art personnel to be found in Mexico. He now teaches at The National Institute of Fine Arts in Mexico City, and is prominent in the city workshop movement, where young artists perfect their techniques in the various graphic arts. Like many another Mexican, he has made the trip to New York City to study at the Art Students League, which is considered a Mecca for young talent. His one man showings have been extensive throughout Mexico. In addition to his drawings and paintings, he is deeply interested in fresco technique and has decorated a number of public buildings in Mexico City. Interested readers may contact him at: *Colima 68-13, Mexico D. F.* •

RAUL ANGUIANO is a promising young Mexican artist who is skilled in lithography. He flew and then walked on foot into the dense jungle regions of Southern Mexico, seeking the ancient ruins of a Mayan temple.



NATIVE WOMEN AND PLANT LIFE: from a Flo-Master sketch.



JAGUAR, SNAKE AND VINES: were among Anguiano's usual problems when sketching the ruined Mayan temple. Mosquitos, dampness and jungle rot make on-the-spot use of oils impossible.



NATIVE GIRL: depicted by Anguiano as she dried her clothing before a fire following the usual daily rain. Natives were shy, often unpredictable in nature.

TENNIEL'S ADVENTURES IN WONDERLAND

EIGHTY-FIVE YEARS AGO, SIR JOHN TENNIEL PICKED UP HIS #6-H PENCIL TO ILLUSTRATE A CHILDREN'S FAIRY TALE. HERE'S WHAT HAPPENED!

article by

ALLEN JAMES

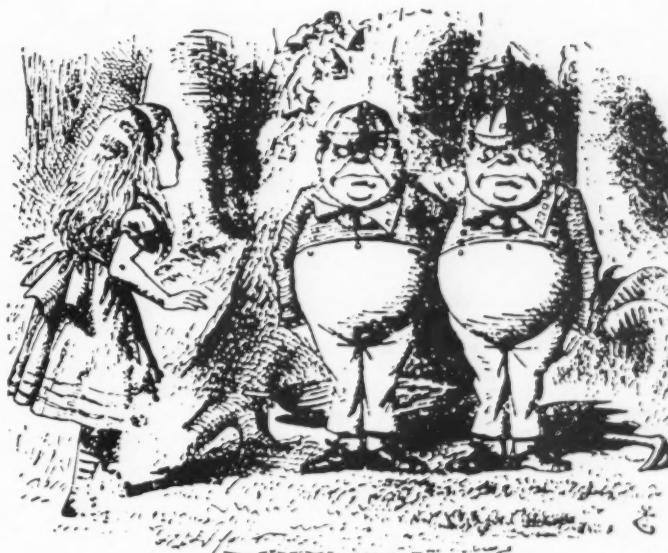
WHEN John Tenniel was sixteen, he sold his first painting to the celebrated British actor, Tyrone Power. The year was 1836. For the next sixty-five years his six-H pencil bit out acid cartoons and inimitable sketches for woodcuts that appeared regularly in the pages of "Punch." Strong men quailed before his attack, but the world remembers him best for the illustrations he unwillingly penciled for a child's fairy tale. The story was called: "Alice's Adventures Underground," and was authored by a lecturer on Mathematics at Oxford, one Reverend Charles Lutwidge Dodgson. With the appearance of the fantasy in book form, the title was altered to "Alice in Wonderland", and the author hid in vain behind the pseudonym, Lewis Carroll. The story was an instant success.

Tenniel disliked Carroll thoroughly, but with a certain grudging respect. "He is a wit, a gentleman, a bore and an egotist," a fellow artist once observed of "Alice's" author. Tenniel agreed with this statement wholeheartedly. Of the ninety-two illustrations he drew for "Alice" and its companion piece, "Through the Looking-Glass," Lewis Carroll liked just one. It is reproduced on this page. Except for "Tweedledum", however, accord between artist and author ended. Somehow, the assignment was completed, although the publishers, Macmillan, had no end of difficulty in maintaining a semblance of unity between the pair. Carroll was a chronic crank, whose mathematical genius carried over into his appraisal of art. He would count the number of etched lines in an engraving and by that yardstick determine the comparative worth of two artists. He was prone to use a magnifying glass to prove his point.

Tenniel squirmed when his proofs were sent over to the author, and he grew livid when these proofs returned with Carroll's fussy comments attached. "Don't give Alice so much crinoline", "... make Alice lay hold of the Goat's beard ... instead of the old lady's hair." Tenniel tried to keep his temper in check, but steam must have whistled from his ears when Carroll plaintively informed an acquaintance: "Mr. Tenniel is the only artist who has drawn for me who refuses to use a model. He will not draw from life." To which Tenniel acidly retorted: "I have no more need of a model than Mr. Carroll has need of a multiplication table to work out a mathematical problem." Put in these terms, Carroll said no more about the matter.

While "Alice" is the high point of Tenniel's work, it was by no means the extent of it. His regular cartoons for "Punch" swung lustily in all directions with reckless abandon. Disraeli, Emperor Nicholas of Russia, Kaiser Wilhelm, Bismark and Napoleon III were made the butt of his pencil point, and represent only a fraction of the fractious output. In addition he illustrated a number of books, among these being "Lalla Rookh", "Aesop's Fables" and "The Poetical Works of Edgar Allan Poe."

The transition from painting to woodblock medium occurred early in Tenniel's life. The British Government granted him a prize, but rejected a large cartoon he had prepared in competition for the creation of a mural for Parliament. Instead he was



© Sir Harold Hartley

The Dalzeil proof of an "Alice in Wonderland" illustration. Tenniel often made scores of corrections and instructions to the engraver.

This particular illustration was the only one author Carroll liked. Tenniel didn't like it at all.

given the assignment of doing a fresco for The House of Lords, which Mr. Punch of the famous Weekly saw and commented was "some cartoon." The original meaning of the word immediately became eclipsed; henceforth cartooning became synonymous with caricature. Tenniel's frescoes soon faded from the walls, due to unseasonable dampness, possibly a fortunate occurrence. He turned to a new medium shortly later.

The use of black and white woodblock illustrations for books had just become popular. Tenniel decided to try the field. He found himself in fast company. Next to his own blocks at the engraver's could be found similar pieces signed Madox Brown, Bourne-Jones, J. M. Whistler and Rossetti. A new technique had been developed by Bewick. Working with a burin on the end grain of hard boxwood (instead of with a knife on a plank of soft wood), the engraver could now do delicate work with a better degree of control. Tenniel worked on the surface of the woodblock with his six-H pencil. (Others preferred to use colored chalks or pen and ink.) The resulting lines were then patiently etched by the engraver with his burin. The success or failure of the work lay in his hands. Tenniel was fortunate to have his work assigned to the brothers Dalziel, masters of the craft. Their signature appears on the bottom of most of Tenniel's earlier reproductions, including those for "Alice".

Critics find two paramount faults with Tenniel's work. He lacked full understanding of the limitation of the wood-block upon which he worked. His thin lines caused the Dalziels countless headaches, and it is to their credit that his drawings do not appear harder and blacker than they do. Only when Tenniel

(please turn to page 20)

A NEW ART MEDIUM FOR "ALICE" . . . ANIMATED CARTOONS

IT TAKES AN ARMY OF TWO HUNDRED ARTISTS, INKERS AND ANIMATORS MORE THAN A YEAR TO PRODUCE A TWO HOUR ANIMATED CARTOON.



STORY CONFERENCE is the first production step in creating a feature-length cartoon. Following the script, pen and ink roughs are laid out chronologically on the "story board" (above) and continuity checked. Then sketches are turned over to animators, inkers and painters for actual reproduction. Girl is Kathy Beaumont, voice for Alice in the Walt Disney version of Lewis Carroll's classic.



DISNEY checks young member of staff who is inking the celluloid cells before opaque colors are added. Animators usually wear white cotton gloves to prevent sweat stains or prints. Thousands of cells will be made, each moving action a fraction.



BACKGROUND artist next adds scene against which animation will take place.

ANIMATOR	ASSISTANT	BACKGROUND	ORIG. FTS.	FINAL FTS.	PROD. NO.	SHEET
KIMBALL	-	2069	1041-		261	2069
SYNOPSIS						SCENE 13

ALICE: 2069 DOREMOUSE DUMPED INTO TEA POT

ACTION	CAMERA	ACTION	CAMERA
DOREMOUSE DUMPED INTO POT		DOREMOUSE DUMPED INTO POT	
FEATHERS AS DOREMOUSE POPS INTO TEAPOT		FEATHERS AS DOREMOUSE POPS INTO TEAPOT	
ALICE XUP AND LOOKS AT HATER		ALICE XUP AND LOOKS AT HATER	
XPOPS WITH WHISK		XPOPS WITH WHISK	

EXPOSURE SHEET is the blueprint containing all pertinent information of interest to animator, music department, sound effects and dialogue department. (See detailed explanation at right.)



COMPLETED "CELLS" of Alice and the Cheshire Cat, as they appear in the motion picture.

HOW A MAJOR STUDIO CREATES A FEATURE-LENGTH ANIMATED CARTOON

MODERN full-length cartoon features are a complex business involving use of well over two hundred artists, each engaged in a highly specialized segment. General classifications are: research artist, inker, background artist, painting staff, animators. In addition, another minor army of technicians, electricians, cameramen and script writers comprise the production crew. "Alice" was ten years from planning stage to actual completion.

Short features (ten minutes is general length) do not require actual scripting. Instead, the plot is laid out on a story board in a series of colored pencil action sketches. With major productions, however, a script almost identical to that of a regular motion picture must be planned. The story board is usually the initial step toward animation.

When the story is worked out satisfactorily, the board is moved to the director's offices. After any changes that he may make are approved by Disney or his production supervisor, the director calls in the musician, layout man, background artists and animators who have been assigned to the picture.

The animator does not begin to draw a sequence of action until the background layouts are finished, and the dialogue, sound effects, and music have been recorded. The animator must watch the scene layouts carefully so that he will not have his characters walking through such objects as furniture, buildings or trees.

After the dialogue track is recorded, it is turned over to the cutting department where it is analyzed and a chart prepared which shows, in terms of single frames of film, the length of each word, the intervals between words, the vowel and consonant sounds, accents, inhalations and exhalations. The animator draws from this pattern. If the character says "hello," for instance, and the cutting department has indicated that this word, recorded, occupies eight frames of film, the animator must produce eight drawings in sequence in which the lips of the character move to form the word, plus whatever bodily accent may have been decided upon by the animator or director. General sound effects are also charted.

The animators have assistants who work under them in developing action. While an animator draws the most difficult and important points of action, his assistant follows through along the course indicated by the animator. These drawings then pass to the "inbetweeners", less experienced artists, usually fresh from art school or agency work. They do the small, finely-graded changes completing the action.

The animators work on an illuminated drawing board. This is done so that after one drawing has been completed, a second piece of paper can be placed on top of it and the new drawing varied just enough to make the movement smooth and natural.

A completed series of drawings is photographed and returned to the animator who runs the film on his own miniature projection machine. He studies it to see that the action is smooth and integrated.

This rough test must then be approved by the director and the production supervisor. In addition, Disney keeps in close touch with the making of the picture, so that each step has his approval.

When the drawings are approved they are sent to the inking and painting department. This department is made up of close to 200 girls who transfer the drawings to sheets of transparent celluloid and outline the characters with pen and ink in such a skillful manner that they lose none of the charm of the original drawings. Other girls apply the chosen colors of paint to the reverse side of the celluloids so that the inked outlines will show.

Paints used for the Disney productions are ground and mixed within the studio paint laboratory from private formulae. The colors and shades of the paints and inks total over two thousand distinct hues.

After the celluloids are finished they are sent to the camera department. Each celluloid is placed over the correct background and photographed. Celluloids can be photographed to produce approximately 15 feet of film per hour.

A short subject takes about two weeks to photograph. Its running length is 700 feet. It takes roughly 45,000 drawings to make one 700 foot reel of film. There is an average of four drawings to a celluloid "set-up" which, when photographed, constitutes one frame of film. There are 16 frames of film to a foot. Film runs through a projector at the rate of 90 feet a minute.

EXPOSURE SHEET—A CARTOON'S "BLUEPRINT"

An important technical detail in planning animated cartoons is the Exposure Sheet; an example is shown in the fourth photo at left. All personnel consult this ruled sheet which is actually a master plan outlining the sequence of cells in each foot of measured film. Sixteen frames pass the camera lens for each foot of film, and these are projected at a speed of 24 per second. Thus, each full exposure sheet details exactly four seconds of filming, which can take the artist an entire week to create and also details the specifications for the dialogue team, sound effects and music department. In addition these will indicate high stress point of each vocal inflection, so animator can coordinate movement of lips in the cartoon characters. Each drawing amounts to only one frame of film and then another must be substituted to maintain the illusion of movement.

Another designation of the exposure sheet represents the level of animation (i.e. size and position of characters, whether they pass in front or behind another, and perspective data.) Strong black lines on the sheet indicate individual musical measures which must coordinate with suitable movements of lips in the cartoon. At top of each exposure sheet is a space which is used to outline the action in the scene.

A crossed line on the chart signifies a cross-dissolve—that is, a fading out of one scene into a new one.

ART MATERIALS USED

Studios usually perfect their own paints, which are purchased from leading manufacturers in basic, powdered form. Disney pigments are purchased as pure colorant, insoluble in a binder (unlike dyes, which dissolve.) These are put in tubes or jars by the studio laboratory and number some 800 colors. Addition of black or white can alter these basic hues to desired tonal effect.

Background artists at Disney Studios favor Shiva Casein and Grumbacher Oil Colors. They also find wide use for Dupont Permanent Pigments, Weber Oils, and Winsor & Newton water colors. For intensifying the backgrounds, Higgins and Dr. Martin's water color inks are preferred. Backgrounds are drawn on Crescent Illustration Board (Chicago Cardboard Co.) and Hi-Art Illustration Board. Dupont dryer is used for oil paint renderings. All techniques are employed at discretion of the artist involved, after proper coordination with the other key members of staff. ●

NINETY YEARS OF "ALICE"

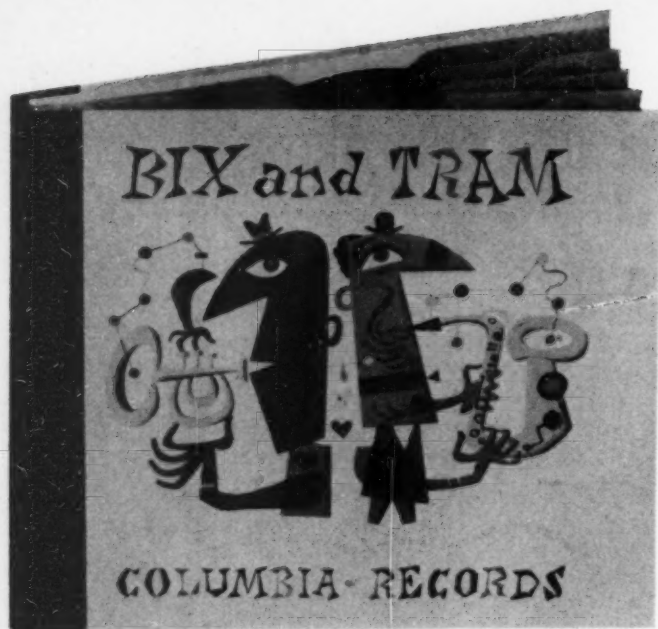
1861



1951



TENNEL POINTS WAY FOR DISNEY ARTISTS as Doremouse gets dunked in teapot by Mad Hatter and March Hare. Note use of four-fingered hands for purpose of speed and economy.



designed by James Flora

ONE place where you will find a happy blending of fine and commercial art is on the cover of a record album. The covers for companies of the calibre of Columbia, R. C. A. Victor, Decca, and London are expertly planned, and are endowed with design of the purest integrity. Record album covers are closely allied to the best in poster work. Tops in the field today are Alex Steinweiss, whose working method is broken down on the facing page, and James Flora, ace designer for Columbia Records. Flora's style is distinctly his own, yet it is not difficult to see the influence of Picasso, Miro and the ancient Mayan murals of Central America. His jazz record covers are classics in the profession, having won for him The Art Director's Award and the critical acclaim of serious artists throughout the world. Flora believes that the record album medium lends itself admirably to abstract design.

Flora tackles an assignment by first playing the recordings over and over. Eyes closed ecstatically, rocking to the rhythm, he makes rapid sketches while the sound still percolates through his head. He uses tempera and transparent colors. Each artist to his own style. Flora believes that a man planning to enter the field should first evaluate himself in the following manner: (1) Can I stand the gaff of a deadline? Covers must be produced as quickly as new albums are cut and waxed. (2) Have I finally decided on my own particular technique? There just isn't time to imitate, copy or try to snatch a style out of the ether.

Alex Steinweiss has his own ideas on how an album artist should interpret the music involved. "I try to avoid any direct interpretation of musical values," he says in a special article which appears in "Professional Cartooning." "No artist has the right to interpret one art form in terms of another, and to force his personal interpretation on a musical public."

Instead, Steinweiss attempts to project the mood of the music, by means of color, letter forms, and textural effects. Again, he may prefer to create a symbolic impression of the composer's life or background.

His covers have the appearance of four color process work (i. e. the process used on covers of DESIGN Magazine), but they are actually reproduced in three or

designing for RECORD ALBUMS

Illustrations and technical data courtesy Bell Publishing Co., publishers of "Professional Cartooning,"* by Gene Byrnes. (\$5.00)

four flat colors. The "process" effect is gained by adding halftone in the black plate, or occasionally in two plates. This specialized technique produces colors with terrific impact. "In other words," Steinweiss explains, "if I want a green background, the printer actually uses a green ink, matched to that in my original sketch, instead of relying on the mingling of the yellow and blue dots of process engraving to produce a green."

Steinweiss is a fine artist who happens to have discovered how to make lots of money. He has won a myriad of awards, including two for distinctive merit at the "Art Director's Club" competition, two poster prizes from the Museum of Modern Art, and a first prize from the War Department, for a camouflage periodical cover. Steinweiss is art director and advertising director for Columbia Records.

These are the working steps followed by Steinweiss in creating a record album cover piece:

1. IDEA SKETCH: "I work directly in color, making miniature sketches. First I have familiarized myself with the music itself, and the composer's background.

2. ROUGH BUILD-UP: A step further with the idea sketch, now amplified to full scale. This is in black and white using pencil, and includes the stylized forms and a rough of the lettering. Rendered on tracing paper.

3. COMPREHENSIVE: Executed in full color, this is done very carefully, for it will be shown to the client, and what is more important, will serve as the color guide for the engraver, when the plates are made later.

4. OUTLINE TRACING: I trace the sketch made in the second step, indicate the lettering and entire composition and am now ready to proceed to the final step.

5. TYPE SPECIFICATION: Here the selection of type faces is made and their position indicated. A proof of the type is carefully made up by the printer and then pasted into proper position by me. My finished art consists mainly of a black and white drawing with this type and lettering in position. Color is added by the engraver from reference to my comprehensive."

Flora and Steinweiss, of course, are tops in their field. There is always room for talent, however. Record album work is well paying, but not to be compared with magazine illustration. Many top men prefer it, however, because it permits greater latitude in self-expression. No literal script need be followed, and an established artist need have little fear of lack of work. The rates are flexible, depending on the company involved. Pay ranges from about \$100 upward, with an average figure possibly around \$250.00. ●

* May be ordered through DESIGN'S Book Review Department.

these are the steps in designing a record album cover

as done by

ALEX STEINWEISS



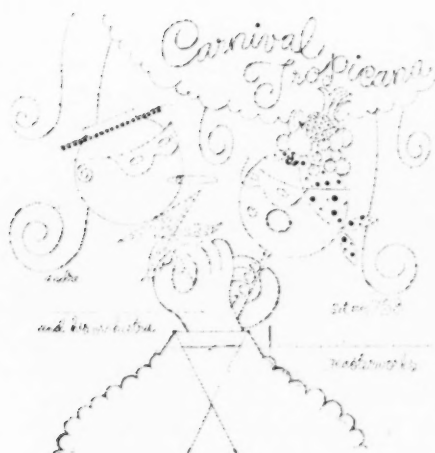
1. **FIRST STEP** in a record album cover is the artist's idea sketch. Theme is based upon a symbol of the composer's background or an abstract impression of the music.



2. **ROUGH BUILD UP** is drawn in pencil to full scale on tracing paper.



3. **COMPREHENSIVE** is executed in full color, serves as guide for engraver, and is shown to client.



4. **CUT-LINE TRACING** is a black and white rendition of elements roughed previously.

allanby (saxophone)
la comparsa (madrigal)
no taboleira de babilonia (saxophone)
malagueña (from suite "Andalucía") (saxophone)
adios (madrigal)
yours (quiere mucho) (rag)
jarabe tapatio (partida)
casinillo (flute)
la galandina (saxophone)
violeta linda (saxophone)

kostelanetz

columbia

5. **TYPE PROOF** is a specification sheet, with faces and positioning indicated.



6. **THE COMPLETED RECORD ALBUM COVER**, reproduced in full color, will be serviced with its contents and then rushed to distributors, who supply dealers. Extra runs of the cover are mounted on cardboard posters with easel backs attached and are put on display with the albums.



THE JUGGLER: a glazed ceramic by Thelma Winter.

CERAMIC GLAZING

DETAILED INFORMATION FOR THOSE WHO
WISH TO PREPARE THEIR OWN GLAZES.

diagrams from "How to Make Pottery and Other Ceramic Ware,"* by Muriel Turoff; Crown Publishers, \$2.75.

article by

muriel turoff

GLAZING is the ceramic process which imparts a hard, bright finish to finished pottery or sculpture. The glaze is a combination of powdered materials, which, when subjected to heat, fuse to create the glassy surface.

Glaze shrinks during this firing, and must therefore be designed to fit the clay body. In simple words, glaze must have the same rate of shrinkage under fire as the clay to which it is applied.

Glazing serves four important purposes: 1) The ware is strengthened. 2) It waterproofs. 3) It beautifies. 4) It makes an object easy to keep clean. And aids in keeping dining vessels sanitary.)

Glazes are of two general types, lead and alkaline. Lead glazes become shiny, strong and hard. Alkaline glazes are softer, porous and more readily lend themselves to special coloring effects. Alkaline glazes are not waterproof. The beautiful wares of ancient Persia and Egypt, with their characteristically delicate turquoise and blue coloring are of this variety.

Ceramic supply houses can sell you ready-ground glaze which needs simply to be mixed with water. These are of the following types:

MAJOLICA: Either transparent or opaque. Fire to a high gloss. Have low viscosity (that is, they flow freely).

ENAMELS: Are transparent or opaque. Are glossy and have a medium viscosity.

MATT: Opaque only. These are viscous and do not flow easily. They produce a smooth, matt texture.

ART GLAZE: (also called "antique"). Composed of various mixtures of color and texture. Produce mottled, split-color effects.

If you are going to order glazes from a company, you should also obtain your clay from the same source, so they will mature at the same temperature. The purpose of this article, however, is to show you how to mix your own glazes.

Manufacturers offer an aid to such an undertaking, in the form of "frits." Frit is a mixture of soluble and insoluble glaze materials which have been calcined (i.e. heated to melting point), dipped into water and then finely ground when they become cool. This changes solubles into insoluble form and lowers the maturing temperature of the glaze. Frits come for both alkaline and lead glazes and are a short step in making your own. In appearance, frit is like finely ground glass. When you order frit, specify that it be ground to about 200 mesh.

All frits are created by chemical formula. Here are examples of such formulae prepared by *Pemco Corporation of Baltimore, Maryland*, one of the country's leaders in the field. All these fire to cones 06-04 (a symbol representing the degree of heating required to reach maturity of firing).

Frit Pb-63 (92%) and Kaolin (8%). To this add ½% of raw borax and .25% magnesium carbonate. These keep the glaze mixture in suspension for easier working. Used alone it has a milky hue. It is usually a base for other colors. It is a lead compound.

Frit Pb-742 (92%) and Kaolin (8%). Add same quantities of borax and magnesium indicated for #1. This is a lead compound. Recom-

mended where clear, transparent glaze is desired especially over slip painting or underglaze designs.

Frit P-54 (61.3%), Kaolin (8.2%), Zircopax (10.2%), Zinc Zirconium Silicate (20.4%) and 1% of borax. This is an alkaline, matt opaque glaze. It fires at cone 04 to create exquisite blues when mixed with copper.

Another manufacturer of frit formulae is the *Ferro Enamel Corporation, Cleveland, Ohio*. Here are some of the mixtures they prepare for those who would make their own glazes.

Frit 3481 (90%) and Kaolin (10%). Brilliant with very high lead content. Moderately creamy color when used alone.

Frit 3403 (90%) and Kaolin (10%). Similar to Frit 3481, but its resultant color when used alone is quite a bit creamier.

Frit 3195 (95%) and Kaolin (5%). An alkaline glaze, whose characteristics are transparency and high gloss.

If you add about 2% of bentonite to any of these glazes, it will keep them in suspension for easier application. If your lead glaze has a tendency to rub off when applied, add a small quantity of gum tragacanth to the mixture.

These are popular, easily obtained glazes. There are many more, of course, and you may wish to experiment and create your own.

Now, let us suppose you wish to alter the characteristics of the glaze with which you are working. You can achieve control by a bit of experimentation. Here are a few handy tips.

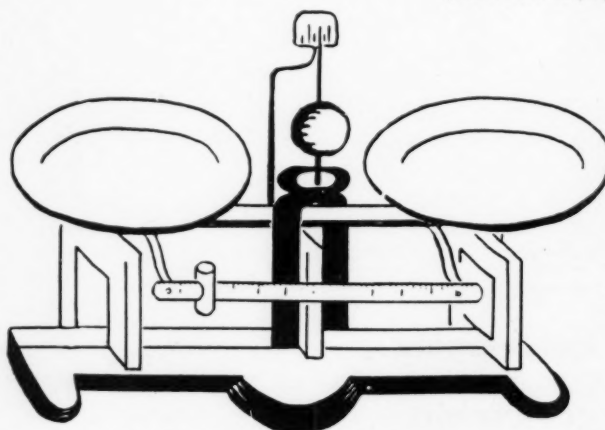
A flowing glaze can be made stationary by adding up to 5% china clay or ball clay. (Adding 25% of either will change a flowing glaze into a fixed matt texture.)

A viscous glaze may be made to flow easily by increasing the percentage of frit.

A mottled effect is achieved by adding 3% black iron oxide or 3% ilmenite. (In some glazes the adding of a similar amount of rutile will do the same thing.)

A colorless glaze that is transparent can be made opaque and of white color by adding 10%-20% of tin oxide, opax, zinc oxide or zircopax.

(please turn to page 22)



A gram scale is used to measure dry weights of glaze. It is divided into tenths of a gram and has removable trays.

* May be ordered through DESIGN'S Book Review Department.

RECOGNIZING HISTORIC PORCELAIN

part no. 1: porcelain figurines from the european mainland

Photos courtesy Studio Publications, N. Y., publishers of
"Porcelain Figures of the 18th Century."* (\$5.00)

AMONG collectors, the most sought after porcelain pieces are those created in the Europe of the 18th Century. This was a period of elegance and fragile beauty, exemplified by the paintings of Fragonard and Boucher, and by the porcelain masterworks of Russia, Germany, Austria, Italy, Spain and France. These were the fateful, happy years of courtiers and powdered wigs, which led at last to revolution and bloodshed. History is punctuated by the delicate figurines shown on the following pages. The age is dead, but the memory lingers.

At a glance, collectors can identify the factory output, and, when in doubt, the markings to be found on the base of each figurine make positive identification.

Those who can afford to indulge the hobby eagerly search for authentic works; those whose means are modest are partially satisfied by possession of good reproductions, a trip to museum collections, or the vicarious pleasure of the printed medium.

Inspiration for European porcelain stemmed from the lovely creations of the Oriental world, which had mastered the difficult medium many centuries earlier. Europeans transformed this original, one-of-a-kind artwork to restricted mass production.

There is a certain magic in porcelain figurines, with their pure whiteness, bell-like resonance and facile adaptability to the use of glowing color.

DRESDEN-MEISSEN

Among the most famous of all porcelain works was that which was established by King Augustus of Poland at Dresden, in 1708. The King's alchemist, Johann Friedrich Bottger had experimented to emulate the Japanese style. Yet, at the same time, he sought to impart to his methods a unique, European flavor. He is responsible for the first distinctly continental work in his laboratories at Dresden. He later moved to the Albrechtsburg fortress at Meissen, which, in that era, neighbored the capitol of Saxony. It is from this plant that the name Meissen is derived. (In England and certain other countries, Meissen porcelain is known as Dresden.)

King Augustus appointed a young sculptor named Johann Kandler to head his second large porcelain works, in the Dutch Palace, which was renamed the Japanese Palace. Kandler introduced the Meissen figurine whose chemistry had been evolved by Bottger, and it became the talk of the civilized world. Kandler is best known, not for the original, large-sized porcelains which he made for the King's personal use, but rather for the ten inch high pieces which were produced in quantity for wealthy court followers. He produced almost a thousand models of these, a considerable number for a century during which a "mass-production" was figured in dozens rather than thousands.

Kandler's Meissen figurines may be recognized by their allegorical themes; the arts, love, the seasons, war and peace, and the continents. He also created many mythological works;



MEISSEN

"Lady in Crinoline," by Kandler (1774)

Collection Irwin Untermyer



FRANKENTHAL

"The Agreeable Lesson" by Luck (1760)

Schwarz Coll., Art Institute of Chicago

* May be ordered through DESIGN'S Book Review Department.



HOCHST: "THE FLEEING PEASANTS"
by G. AMICONI (1755)
R. Thornton Wilson Collection, Metropolitan Museum
of Art.

i. e. gods, goddesses, tritons, heroes and nymphs. And finally, of course, the host of cupids which he popularized. Other porcelain sculptors took over at Meissen when he finally died, some forty-five years after doing his first piece, but none equalled his sure, delicate touch. Dancing ladies are among the best known of his pieces.

NYMPHENBURG

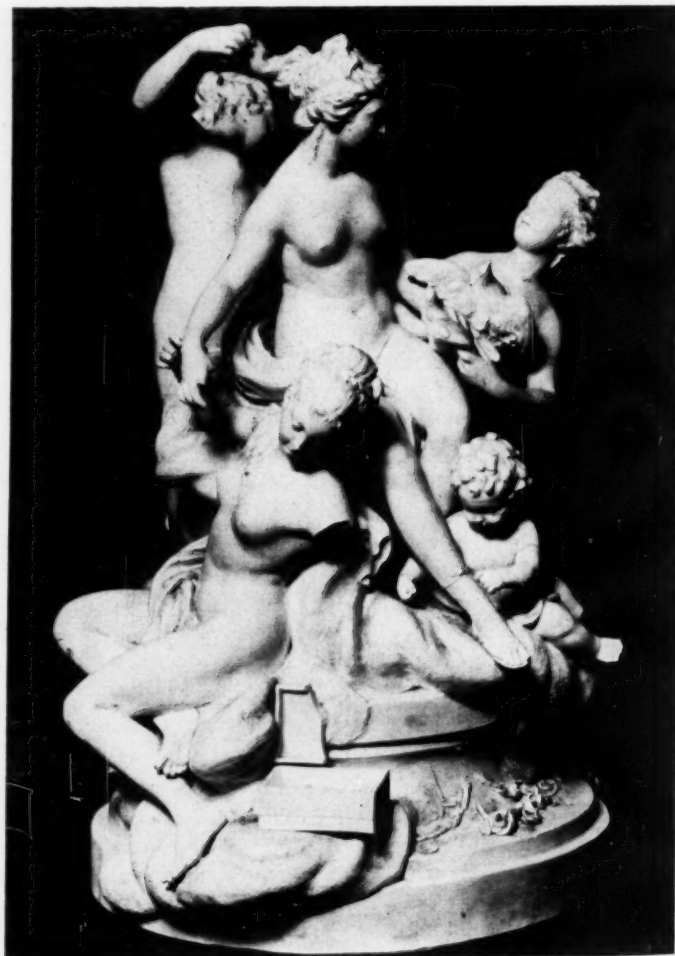
Following the Seven Years War (1756-63), Meissen lost its prominent place and the lead was taken over by the factory of Elector Max III, Joseph of Bavaria. The artist who is associated with this work is Franz Anton Bustelli. Unlike Kandler, whose work was classic in style, Bustelli was a master of the rococo. His works are recognizable by their intricate adornment and open style. Everywhere in his work is movement. His associates at Nymphenburg were Auliczec, a master of the animal form and Melchior, who worked in the new medium called biscuit (unglazed soft porcelain.)

FRANKENTHAL

In 1755, Paul-Anton Hannong founded the factory at Frankenthal, which shortly thereafter passed into the ownership of Elector Karl Theodor of Mannheim. Hannong's outstanding artist was Konrad Linck. Here the classic style was reasserted in place of the rococo, and Linck is chiefly famed for his tiny heads and nudes. He was followed by Karl Luck, who delighted in figurines of pseudo-chinese style. Luck also created a number of romantic little pieces, one of which is reproduced elsewhere in this article.



NYMPHENBURG:
"COLUMBINE" by BUSTELLI (1760)
Collection Bayerisches National-Museum, Munich



SEVRES: "LA TOILETTE OF VENUS" by BOIZOT (1790)

Collection, Philadelphia Museum of Art



BERLIN "Flora" by Meyer (1769)
Museum fur Kunst, Hamburg.



CAPO DI MONTE "Venus Rising from the Sea," modeler unknown (1760)
Collection Hon. Irwin Untermyer.

SEVRES

France became porcelain conscious in 1756, when Louis XV took over the slow-moving factory at Sevres, a town near the palace at Versailles. It became known as the Royal Manufactory of French Porcelain and concerned itself chiefly with tables pieces and vases, which are recognized by their exquisite coloring. Blue, yellow, rose and green are predominant hues, usually embellished with gilt. Soft paste porcelain was the specialty of Sevres, rather than the hard, true porcelain of Meissen. Other French factories rose at Limoges, Mennency, Rouen and St. Cloud, but these are not as famous as that at Sevres, whose pieces cannot ordinarily be purchased for any price today. The style of Sevres may be called neo-classical. Etienne Falconet was chief sculptor. He was heavily influenced by the paintings of Boucher. His personal style leaned toward the sweet and gallant. Boizot was a later modeler at Sevres. He favored mythological subjects.

CAPO DI MONTE (Naples)

Most famous of all Italian factories was that of Capo di Monte, which was founded outside Naples in 1743 by King Charles III. The factory closed sixteen years later, when Charles left Italy to ascend the throne of Spain. Until that time the specialty had been done in soft porcelain and usually had as subject matter the Italian Comedy with its harlequins and jesters. Ten years later, the factory reopened under patronage of Ferdinand IV. The later Capo di Monte figurines are characterized by being made in biscuit. Charles, however, who had become King of Spain, had taken along with him most of the skilled craftsmen from Capo di Monte and he opened what must be considered a branch office near Madrid. These are differentiated by the name Buen Retiro, but the style is almost identical to that of The Naples factory.

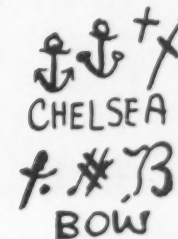
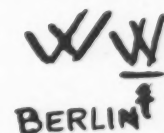
(please turn to page 22)

Recognizing Common Factory Marks

On the column at right can be found markings that serve to identify factory or origin, as well as initials of model creator. These are usually found on bottom of figure.



ST. PETERSBURG





YOUR CAREER IN FASHION DESIGN

article by

ethel traphagen

Director, Traphagen School of Fashion

COSTUME design and costume illustration both come under the heading of fashion work and can be either united or taken up as separate careers. A costume designer, for example, need not actually be able to draw, but may be highly successful in working out ideas by draping in fabrics. On the other hand, a costume illustrator may be able to make a delightful drawing of a costume but find an inability to design in fabrics or with an ordinary pencil sketch. There are, however, some fashion artists who are doubly blessed and who can do both. It is well, however to acquaint yourself with both fields if you wish to reach the pinnacle of success in this profession, even if you have but a nodding acquaintance, so to speak, with the field in which you are less interested.

In designing a costume, the customary initial step is to make a rough sketch as you visualize the product. This is for the approval of your employer or client. A sketch is not just a pretty picture to the manufacturer. It is a map of costs and will serve as a working guide to those who construct the model afterwards.



STEPS IN FASHION DESIGNING include the two basic croquis figures shown on wall behind student, who is finishing the watercolor sketch.

If you cannot make even a rough sketch, you can create your ideas in muslin. The second step, in this case, after constructing the muslin, is to make the garment in the actual material proposed. Then it will be necessary to cut the pattern in such a way that duplicates can be made with the greatest possible saving of material. After this comes the "grading"; that is a method for indicating the different sizes in which the garment will be cut.

Even though not called upon to carry through all these steps, the designer in some manufacturing houses is expected to cut the first pattern and should, in any event, be familiar with the entire process so as to be able to correct any misinterpretation of his original design.

In the manufacturing trade, most houses usually specialize in specific types of garments. One, for instance, will make coats and suits, another only dresses, or blouses, or separate skirts. These are often subdivided into clothes for morning, afternoon, evening, spectator and active sports attire; then into women's, misses', juniors', young children's and infants' wear; and then again, the extra-small and extra-large women's sizes. All demand special, individually prepared designs.

Negligees and lingerie are always designed with painstaking care, and accessories also must be created and styled. Today, more than ever before, much stress is laid on creating correct hats, bags, scarves, shoes, furs and jewelry for every hour around the clock. And all of these styles, with their greatly varying price ranges, change every year. Economics, competition and the inherent desire for originality dictate the constant changing face of style.

Necessarily different requirements are faced in expensive and inexpensive lines. A designer who can create attractive garments which can be produced at moderate cost is a valuable asset to a business, and frequently is paid a higher salary than those who create more exclusive styles.

In addition, the scope of fashion design embraces costumes for the theatre, motion pictures, and television. This dramatic field offers much to inspire the imaginative designer.

Textile designing is a tremendous field in itself and students must learn discrimination in creating fabrics for apparel and home furnishings. You must develop a fine sense of harmony, a knowledge of "repeats," so that the design will be continuous when reproduced, and you must acquaint yourself with the various technical methods of printing and weaving designs in textiles.

The fashion field is very wide in scope and the qualifications can be varied, but interest and application are imperative.

HOW DO YOU PREPARE FOR A FASHION CAREER?

There are many ways of beginning a fashion career. If you are near a good art school, you can profit by attending it on Saturdays, when your regular classes do not meet. Or, plan on taking a six-week summer course, such as we give at the Traphagen School of Fashion. This is true, practical experience and will give you a good head start. Many of today's successful fashion artists, after finishing high school, started their careers by apprenticing at a local department store. They then supplemented this by studying costume design, illustration and clothing construction at evening or Saturday fashion school classes. Many young people come to our school after finishing one or more years of college. A good cultural background is helpful and we make a point of including this at Traphagen. If you possess a reasonable degree of fashion sense, practically everything you study will be an asset to a fashion career.

Design inspiration comes from the four corners of the earth. Housed in our great museums and libraries is the accumulated wealth of centuries. All ages, all cultures are richly represented. Take time, on the way to your goal, to see and absorb the contributions China, India, Persia, Egypt, Spain, and other great civilizations of the past and present have to offer us. Color, line, balance and motifs are to be considered and dwelt upon—the barbaric and the sophisticated to be measured and mingled. One of America's leading designers who has been exceptionally successful in applying this system-by-inspiration is Carolyn Schnurer, who was once a student with us at Traphagen School. Mrs. Schnurer, who is famous for her outstanding sportswear and casual clothes, sometimes bases an entire collection on original design ideas developed through her study and observation of colorful, regional costume. Nini Turcotte is another of our graduates with a flair for adaptation. She utilizes the paintings of old masters.

Our school has its own museum. Our collection includes over a thousand authentic costumes from all over the world. It has been expressly assembled for just this purpose. . . to inspire and color the students' imagination. In the fashion shows which we present from time to time, students, under supervision of the curators, are permitted to model many of the old costumes, and we have found that this "living research" program brings costume history to life and educates our pupils in the appreciation of museums and libraries.

Discrimination, too, plays a major role in fashion. Much weighing and reweighing, harmonizing of color and line, much illumination and training of style sense, knowledge of materials and their behavior are necessary. These things can be learned by experience alone, but today there are schools that efficiently give within a brief time, information which formerly took a quarter of a century to understand and accomplish. Many students are able to start their careers in the trade immediately after graduation—posts which would ordinarily be unavailable, were it not for specialized training. Our school's employment bureau, for example, was able to place sixty-five of the 1951 class in excellent designing positions.



EXTENSIVE COSTUME COLLECTION is maintained by Traphagen School. Above is wedding gown designed by student Lee Menichetti. Theme is inspired by Cardinal Richelieu costume at rear.

Now let us turn from design to fashion illustration, which has many outlets. There is editorial fashion work for magazines and newspapers; advertising work, sometimes secured by the artist through an agency and sometimes directly for a store or manufacturer. These are divided into concrete and abstract (sometimes called illustrative and decorative) styles of drawing. Each facet allows a great deal of individuality. Pattern houses need artists to meet their somewhat exacting requirements. Catalog work for mail order houses, usually requiring careful detail work, affords openings for those with a forte for practical detail. There are likewise sketching positions with apparel manufacturers. These people require fashion scouts and sketchers of imports as well as sketches of creations by their own designers, and this sketching is often the first professional step taken, not only by those ambitious to become designers but also by the student who is especially interested in fashion illustration.

A thorough course in fashion art is the basic preparation for all phases of this field. Modern printing and engraving techniques has opened the door wide for distinctive techniques. These reproduction possibilities should be discussed with teachers experienced in the field and students should practice the various techniques under proper supervision until they have mastered the medium. Various methods of printing color, too, must be understood in order that illustrations may be done in color combinations which specific inks can reproduce properly. You should also

(please turn to page 22)

a job for you in GRAPHIC ARTS

THE Graphic Arts field concerns itself with the designing of multi-dimensional art on a flat surface. This surface is usually the printed page, or a textiled material. The purpose is to reproduce images or symbols of images for a mass audience. Examples: silk screen designs, advertising layouts, promotional brochures, fashion prints, book jackets, editorial page layouts. The field is broad; each component is a career in itself.

EDUCATIONAL BACKGROUND: Many successful practitioners are college people, but the employer cares little for diplomas in place of talent. Formal training at an art school or art agency (as apprentice) is the key; without it the beginner must learn the tedious way of trial and error. It is recommended that the graphic artist specialize in a particular field of graphic art and then apprentice to a professional for a reasonable period, during which the technical aspects of the medium can be learned first-hand.

A SAMPLE KIT: Before applying for a job with your local department store, newspaper, agency, or similar employer, you should prepare a practical sample kit to show your style and individuality. Include among the six samples (recommended number) at least three that are unique; the remainder should show how you would handle a standardized assignment of the type the employer has used regularly. Show your understanding of type and hand-lettering if work is for the printed medium. Drawings on illustration board or its equivalent are preferred to working on an actual sample of the material for which the design is intended. The best size for any sample, regardless of medium, is no smaller than actual size of proposed reproduction, and no larger than twice its size. (no larger than 18x24 is a good idea.) Matting this is sensible, with cellophane or acetate sheet protection against smudging or fingermarks. Eliminate any clever bordering or decoration. Work in black and white and halftones; it is usually not necessary to go into color in all samples. One or two should use color to show your understanding of the medium, but do not make the mistake of using color injudiciously. Include a rough or "comprehensive" among your samples. Remember, these samples show how clearly you understand the limitations of the product as it is reproduced. Many colors would prove expensive for the manufacturer or publisher, and probably would set up problems for both him and you were it to be actually considered for use.

Study existing samples of such work as used by the potential employer.

SALARIES & FINANCES: If you are planning to enter a department store staff, you may expect a weekly check for \$25.00 to about \$60.00, the amount usually depending on the location of the store and its national prominence. (Large cities pay more because all standards of living in such places are higher.) The above is a starting salary for the apprentice. The average professional may expect from \$50.00 to \$150.00 a week, and the established professional may receive up to \$400.00 weekly.

Free lancing is more lucrative, but less dependable as a steady source of income, and should be attempted only after having secured a good background of experience. Free-lancers are usually paid a flat fee for a job, which must include all hidden expenses. The fee is usually set by the artist and agreed upon by the purchaser. This may range from \$10.00 (for a spot drawing or sketch) to several hundred dollars for an advertising design, a book jacket or record album cover. The artist should figure his asking price only after having sized up the assignment thoroughly. (It is wise to have two asking prices, if you have not seen the specific problem, but only know its general requirements. In this way you can estimate a price while talking busi-

ness.) A good rule of thumb—but not a rigid one—is to estimate the hours of work involved and then to mentally appraise yourself at so much an hour. Don't make the mistake of pricing your work too low. A beginner is worth \$3.00 an hour; a professional up to \$25.00 an hour. But—if the job involved takes little time, yet still demands your individuality and unique ability, price it as high as would be sensible. After all, it may take five minutes for a top artist to design a severely simple ad, but his five minutes work is backed up with many years of experience, and may help sell five million dollars worth of merchandise.

The third, but least common method of payment for work in graphic arts, is on a per diem basis—so much per day. These have ranged from \$10.00 to a hundred dollars.

CHIEF CRITICISM: Employers generally believe that most schools do not adequately cover production data and methods. They want people who understand type, layout, ink, paper, binding, and reproduction processes. ●



Coming Events

IN YOUR FUTURE ISSUES

- **TYPOGRAPHY AS A CAREER**
- **BUTTON-CRAFT DESIGNING**
- **CHINA PAINTING TECHNIQUE**
- **SILK SCREEN**
- **ENGLISH PORCELAINS**
- **THE ARTIST WHO FOUND NEW YORK**
- **"BLACK LIGHT" POSTERS**
- "THE ART OF EDGAR DEGAS"**
(only a few of many)

the art of JOHN TENNIEL:

(continued from page 9)

worked on steel surfaces did he find a medium suitable to his particular technique.

The second fault with Tenniel's art technique was his reliance on memory. His buildings, rocks and trees are faithful interpretations, but lack any "feel" for character. He abhorred the use of a model. His human figures show it.

Although process engraving became popular in 1892, Tenniel resolutely refused to make the transition from the old fashioned direct-woodblock style he had known so well. "Punch", however, preferred to use the new method, because it was time-saving and so their engraver, Swain, had to face the often awkward task of transposing Tenniel's thin technique to the broader lines demanded by the new process.

With deadlines always urgent, another innovation was advanced—the drawing of a cartoon larger than normal size and then dividing it into various sections. Several engravers could work on the separate portions simultaneously. These were later reassembled, thus saving much time. Tenniel, however, never could make himself accept this modern method. Consequently, he kept drawing actual size, and the engravers were forced to work over small fragments rather than the larger sections they had hoped for. Even when Tenniel gave up working directly on the woodblock and switched to use of pen and ink on drawing paper, he was suspicious of the idea of having his work reduced in size and steadfastly drew to the exact dimensions he knew the cartoon would be reproduced.

Tenniel lived a long time and was active at his profession until he was eighty. He would have been startled indeed to see what Walt Disney and his staff have done to his "Alice" sketches. ●

MAKING AQUATINTS

an interesting classroom art project

THE aquatint graphic process is a method of biting tones instead of lines, thus producing rich, deep, velvety, dark tones as well as delicate transparent tints. The tones resemble water color washes which accounts for the name, aqua or water tint.

The process differs from line etching or soft ground in that the ground laid does not protect the plate entirely from the acid. The method usually used for obtaining this porous ground is to raise an asphaltum or resin dust in a confined space, and then allowing it to settle on the surface of the plate. Specially constructed dust boxes are used for this purpose. After the plate is dusted it is placed over a heater which melts the particles of dust until they adhere firmly to the copper plate.

If the grounded plate were placed in the bath without stopping out, the acid would attack the metal between the protecting particles of ground, forming solid tone, the depth of which would depend on the depth of the biting. It follows then that if one wanted pure white it must be stopped out before the first immersion in the acid.

The next lightest tone is stopped out and it is put into the acid bath again. Dipping in the acid and stopping out is alternated until all tones on the plate are accommodated. Aquatint, rarely used by itself, is often combined with soft ground, etching, drypoint, pen process, and other mediums. •



FLOOD RAINS: An aquatint by Reynold Weidenaar
Excellent example of a fine arts rendition done in a difficult medium.



©MCMLI

BY MICHAEL M. ENGEL

THIS ONE'S ON THE HOUSE: Auguste Rodin once worked for a house decorator designing mouldings. In a Whistler portrait at the Metropolitan Museum, which was painted on an unfinished canvas reversed, a head is gradually coming through, due to the carelessly selected pigments.

OLDEST ART SCHOOL in South America was founded by Franciscan missionaries in 1535—less than twelve months after Pizarro's bloody conquest of Peru. First students were natives, Spanish soldiers and Mestizos, and the courses included architecture, sculpture and painting.

FIRST ART AUCTION recorded in newspapers was held in May, 1677, at Whitehall Palace in London. Advertisement read: "Excellent collection of Italian pictures of the late deceased Hon. Remy Van Lemput, picture drawer, which the heirs will expose to sale by publik outcry."

THE GREAT SEAL of the United States, which is affixed to all documents the President signs, was designed by John Prestwich—an Englishman!

EARLIEST COLORED POSTER to advertise a theatrical event was the work of Frenchman, Jules Cheret. This appeared in 1867 and depicted Sarah Bernhardt in one of her early roles, "La Biche Au Bous."

ODD ORIGINS OF ART TERMS: A stingy Minister of Finance, during the reign of Louis XV, balked at paying an artist to make a portrait etching of the monarch for use on coins. He found a solid black outline in profile was much cheaper to procure. The name of this economist was Silhouette, and a new term was born. . . . A blue plant in India was found to have a unique hue. Scholars Latinized this species as "indicus," and this was anglicized to Indigo. . . . The "kit-kat," a 28"x38" miniature portrait was so-named, because all members of the original "Kit Kat" Art Club in London had their likenesses painted to these dimensions for hanging in the club room.

BIBLICAL ART "FIRSTS": Exploring the Bible, we find the first recorded silversmith mentioned in Acts, 19-24 . . . and the first reported wood carver is to be found in Exodus, 31-5.

MOST COSTLY ART VOLUMES were probably the nine book collection on "Antiquities of Mexico," edited and published in the years 1793-1837 by Edward Kingsborough. These set him back more than a quarter-million dollars!

EARLIEST AMERICAN TYPE-MANUFACTURER was Christopher Sower, who printed from his own type the first colonial Quarto Bible in German, in 1743. He also created the first printer's ink in the Western Hemisphere.

FOUNDER OF FRENCH SCHOOL OF PAINTING is the title usually bestowed upon Simon Vouet (1560-1640).

FRANK LLOYD WRIGHT'S personal residence was named "Taliesin" after a 6th Century Welsh bard.

PAINTINGS ON THE GREAT LAKES STEAMERS of the early 1800's were, for the most part, the work of Thomas Le Clear, a native of Oswego, N. Y. He painted several portraits of Indian chiefs and warriors in Green Bay, Wisconsin before finally returning to New York City, where he turned to society portraiture.

LOVE & THE BLACKSMITH: Quentin Matsys (1460-1530) started out as a village smithy, until he saw a beautiful damsel standing on the other side of his forge, one winter eve. He fell in love at first sight with this daughter of his prize customer, a local painter. It was she who inspired him to set down his hammer and pick up the brush which made him one of the most famous Flemish masters of his age. •

BERLIN

The Royal Berlin factories were instigated by Frederick the Great, who had earlier come into ownership of Meissen and developed a passion for snuff boxes and porcelain figurines. His chief sculptor was Friedrich Meyer, a former student under Kandler at Meissen. He copied the slender style of his master at first, but later developed a simpler, sensitive style filled with pathos and sweetness. To him and to his brother, Wilhelm, we are indebted for many figurines of children and young ladies. Berlin porcelains are prized items because of the excellence of the porcelain and the lovely modeling.

HOCHST

Contemporary with the Berlin factory and another at Fulda (whose specialty was Madonnas, Italian Comedy figures and children), a large output was issued from Hochst. Hochst work is similar in style to that of Frankenthal. Amiconi and Laurentius Russinger were chief sculptors at Hochst, where their efforts inclined to a rococo, lively style.

ST. PETERSBURG

Russia was a late-comer to the worship of porcelain, but intrigue and war slowed its output. The factory at St. Petersburg was founded in 1744 by the notorious Christoph Hunger, a gentleman of sorts who had studied and worked at Meissen and other European factories and gotten into various troubles before he was ejected.

England too had its porcelain works. These were mainly in the table service field, and in vases, toys and scent bottles. Most famous names in English porcelain are Derby, Chelsea and Bow. A close offshoot of this influence was the world-famous pottery works of Wedgwood, where table service was the important thing. All were influenced chiefly by Meissen. ●

NEXT MONTH:

Part #2 of this special feature.
"Historic Porcelain of England."

ceramic GLAZING:

(continued from page 16)

ADDING COLOR TO GLAZES

Clear, transparent glaze and opaque white glaze are a basic necessity for coloring. By adding a colorant to transparent glaze, you achieve a colored result which shows the body of the clay or designing on the body underneath. Here are popular colorants and their characteristics:

Antimony Oxide: (no more than 6%). Produces yellow glaze when mixed with iron or lead. Opaque.

Copper: (comes as black copper oxide, red copper oxide or copper carbonate. The oxides are stronger in hue.) In a lead glaze, copper makes green. In an alkaline glaze it produces turquoise or blue-green. Use from 2% to 5% according to depth of shade desired. More than 5% causes an unusual, metallic effect of matt texture. Or you can achieve a gunmetal effect by combining 6% copper with 3% manganese black oxide in the glaze. Because copper is an active flux it should be used in a glaze which fires from cones 015 to 04. It changes its color to red in a reduction firing.

Cobalt: Strong flux. Turns blue. Use up to 4% in the form of black cobalt oxide or cobalt carbonate. Withstands high temperatures.

Chrome: Does not flux easily. Comes in form of chromium oxide, lead chromate or potassium dichromate. Fires at slightly higher than normal temperature for maturity. Do not mix with zinc—it turns dirty. Chrome with large amount of iron turns black. Best used on white clay body. Mix 2% to 5% for best results. Turns blue-green on alkaline glaze, bright yellow-green in a glaze containing borax, and pink in glazes with tin oxide.



WORK OF TOP FASHION ILLUSTRATORS is shown in school's galleries. Above renderings are by Traphagen graduate Tod Draz.

understand layouts, dummies, roughs and mimeographing for resident buyers. Learn how to letter and know the limitations of pencil, pen and ink, Benday, wash or the various processes now made available to those engaged in fashion drawing. The techniques of the foremost fashion illustrators should be studied. These artists are masters of the abstract rendition as well as the literal. They blend fine art with commercial. Their goal is clear and unchanging—impact on the potential customer.

In addition to fashion illustration and costume design, there are many by-ways of fashion—allied fields which offer attractive openings to fashion-trained people. Window and interior display is an ever-growing field, and fashion writing, both editorial and advertising, is a profitable, exciting and enjoyable profession.

Interior Decoration, too, is in reality a branch of fashion, dealing as it does with fashions in furnishings and interior design which must be keyed to contemporary life, as costume is, no matter what the original source. The relationship is well expressed by Adrian, the celebrated Hollywood designer, who said in this connection: "Anyone interested in becoming a fashion designer should make a complete study of the actual history of architecture and interior decoration, as well as of dress. Both are interwoven closely and give a store of important data and inspiration from which to draw." For those with taste and discrimination, the design and decoration of interiors provides excellent opportunities.

The choice of which branch of fashion you should enter as a lifetime career must depend entirely on YOU. It is a very personal decision, not subject to the will of anyone else. A word of caution though—don't decide on a fashion career if you are looking for an easy one. It is not easy. It means constant study. It confirms the saying that "*genius is an infinite capacity for taking pains.*" However, for those who love it, fashion work is a constant source of enjoyment, with never a moment of boredom. ●

ceramic GLAZING:

(continued from page 16)

Iron: Comes in form of iron oxide or red clays. Causes ochres, siennas and umbers.

Iron Chromate: Use only 1% to 4% maximum to get beautiful grays and browns in frit glazes.

Manganese: Comes in form of manganese dioxide, manganese black oxide and manganese carbonate. 2% in an opaque glaze cause pink color. 8% will produce a deep wine or purple, when used in an alkaline glaze. This same amount in a lead glaze makes brown. And in iron or cobalt mixtures it turns black.

HOW TO MIX THE GLAZES

Glazes are measured on a gram scale in dry weight. A good measuring scale will be equipped with a set of gram weights numbered for 1, 2, 5, 10, 20 and 50 grams. The front of the scale (see illustration at head of article) is a horizontal metal rod with a sliding weight bar. It is calibrated for tenths of a gram.

Now, let us mix one of the glazes shown earlier in this material. This will serve as an example. The mixture calls for:

Frit P-54	61.3%
Kaolin	8.2
Zircopax	10.2
Zinc Zirconium Silicate	20.4
Borax	1.0
	101.1%

We must weight the materials accurately. Place five sheets of paper on a table and mark the name of each ingredient on a different sheet. On the scale place the weights for 50, 10 and 1 gram. These will total 61 grams. Now, since the first paper is for Frit-54 which is 61.3% of the total mixture, we must add another 3/10% to the weight balance. Set this amount on the fractional weights which are on the horizontal bar on the scale. Then spoon the frit-54 mixture out onto the other tray until the weights balance. Repeat this with each ingredient. Then pour them all into a mortar of about 32-ounce capacity and grind them for a half-hour. The mixture is then ready to use or store in jars.

HOW TO COLOR THE GLAZE MIXTURE

Weigh the amount of oxide colorant to be put into a given amount of basic glaze. (example: if 3% copper is to be added to 30 grams of basic glaze, the copper will weight 9/10 grams. Place oxide into the 10-ounce mortar and add a little basic glaze and enough water to make a thick paste. Grind this. Add the rest of the basic glaze and keep grinding until it is mixed. Add water to bring a creamy consistency. Put through 80 mesh screen to break up lumps. Store it for use in jars, labeling them as to basic glaze, per cent of oxide, and cone at which glaze matures.)

MAKING TEST TILES FOR GLAZES

Always test your glazes before risking upon your ceramics. Here's how to make test tiles:

1. Using rolling pin, flatten out a piece of clay to 1/4" thickness. Cut out circles with a cookie cutter or jar lid.
2. Paint the bottom of a shoebox with slip.
3. Place your clay discs an inch apart on the bottom of the box.
4. Mix plaster and pour over discs until it covers them by 1 1/2".
5. Let plaster set for five or more hours. Now remove the discs from the bottom of the mold and clean it with damp sponge. This mold can now be used to make test tiles, by simply pressing clay into the holes. Pierce each tile while still pliable with a small hole in center. Then biscuit fire these tiles.

Now, when you wish to test a glaze, coat one side of a tile and write data on the other side. Fire the glaze and jot down results on the tile. Fasten the tile to the bottle of mixture by inserting a string through the hole in its center.

HOW TO APPLY GLAZE

Clean ware with damp sponge before glazing. If the ware is porous, thin the glaze to light creamy consistency and apply in two or three coats. If glaze gets thick, add more water. If ware is hard and not porous, warm it before glazing and use thick coating. (The heating causes it to absorb the glaze more easily.)

If the glaze has low viscosity, apply it in a coat about 1/32" thick. On tall vessels apply less glaze at bottom, since top glaze will probably run down a bit.

Semi-matt or matt glazes require heavier coatings. Two or three medium coats are better than a heavy one.

You will apply glaze in one of four ways:

BRUSHING: Use a wide brush with soft bristles. Dip brush in heavily. Apply one coat after another, reversing direction of application each coat. Glaze the inside of a vessel before the outside.

POURING: Pour glaze into the ware and spin the object so that glaze covers everywhere. Pour off excess. Lay two flat sticks over a bowl and place the object on these sticks. Then pour glaze over the center and touch up spots with brush. Bowl will catch excess. This unused glaze can be used again.

DIPPING: Pour glaze into an enamel bowl that is deeper than the object to be glazed. Then simply dip the ware down into the mixture quickly and evenly.

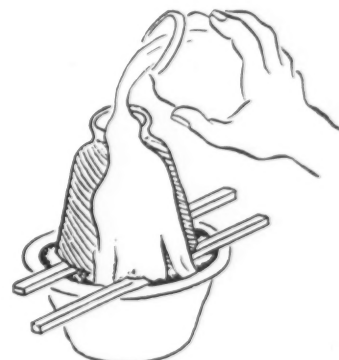
SPRAYING: A relatively wasteful, but mass-production procedure. It is also a good way to put a transparent glaze over an underglaze design. Potteries, of course, use electrically operated or compressed air spray guns, and take precautions to insure the health of the operator. (Use a mask.) If you are improvising, use a vacuum cleaner spray or even an insect spray gun. Work outdoors, or make certain that you protect your lungs from the invisible mixture. Thin the glaze more than usual. Place object on a potter's wheel or turntable and spin it and spray. In case of hollow objects, do inside first. Spraying is completed when ware seems to have wet sheen. Touch up the rim on which object rested with brush. ●

THE 4 WAYS TO APPLY A CERAMIC GLAZE:

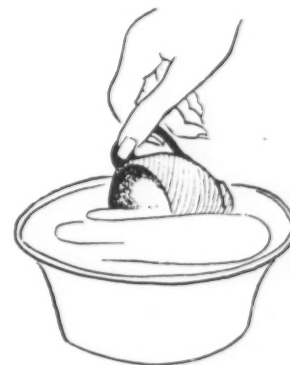
Brushing



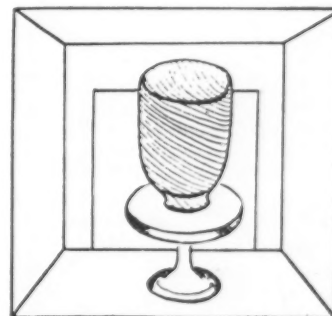
Pouring

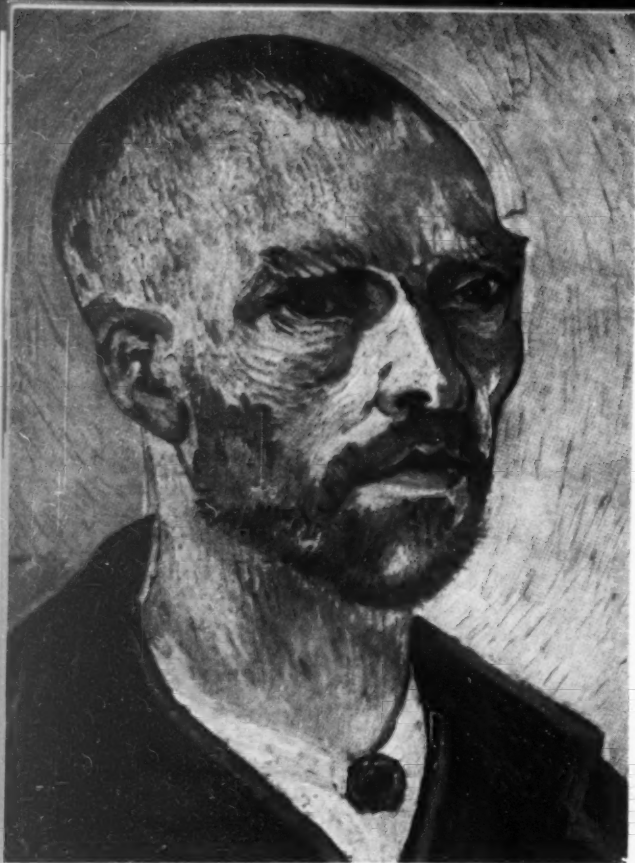


Dipping



Spraying





SELF-PORTRAIT, 1888:

VAN GOGH

HE PAINTED ON THE BRINK OF
MADNESS TO GAIN IMMORTALITY

article by

g. alan turner

HE was a strange figure of a man. His face was ugly as sin, the face of a convict. And yet there was a strange, almost Christ-like glow in his piercing green eyes. His name was Vincent Van Gogh.

Born in Holland in 1853, the son of Pastor Van Gogh never found the happiness he groped for during all his thirty-seven years. Not, in fact, until he was almost thirty did he realize what destiny had decreed he was to do with his brief life.

The Van Goghs were art dealers. The family owned and managed the largest galleries in England and on the Continent. Vincent became a clerk at the branch office in London, following a brief, one-sided love affair with a pretty girl named Ursula, at whose home he boarded. But he loathed his work. He hated the rich patrons who bought empty, academic pictures and ignored the work of Millet, Vincent's idol among genre artists. He quit his job, decided to become a minister in the Protestant Church. In this too he was thwarted; the Committee of Evangelization looked askance upon this ugly, crude clod who would preach the word of God. Against their better judgement they permitted him to go to the mining district of Belgium, as an itinerant preacher. In the Brabant, Vincent found starvation the usual habit of the dirty, eternally coal-blackened peasants. With the realization that even his pitiful lodging was far superior to their mode of life, he quit the inn where he had been staying, moved into a squat, bare shack, slept on the floor and ate scraps. The peasants took him to their hearts. But one day he knew he was through. It was the morning that he stood at the yawning pit of the mine and absently sketched the coal crew emerging from the pits. A sudden trembling seized him. Could he ever capture the essence of these suffering, starving people who worked for twelve hours every day just to earn pennies? Could his pencil delineate their souls? He became obsessed with the idea of drawing the workers of the Brabant. And so great was his zeal to become an artist that he became oblivious to everything else. Starving, fever-ridden, on the verge of collapse, he wrote to his younger brother, Theo, now the respected manager of an art gallery in Paris. No thought of food; only a begging note for paper, pencils and pictures to copy, so that he might improve his composition. At this fateful hour, the Committee of Evangelization withdrew its support, casting him aside as "undesirable for the ministry". Vincent, who had burned with the zealous fire of religion, found he scarcely had energy to care any more. He was sick of the cynicism with which the smug clergymen had treated his sincere desire to become one of them. The letter withdrawing his apprenticeship coldly suggested that he could never learn to accept obedience to the church or learn to speak extemporaneously, as befitted a minister. "You are too slow," they said. And a milestone in his life was irrevocably passed.

Theo hurried to the Brabant to see what was wrong with his brother. He was aghast at the poverty, the filth and squalor. He made Vincent promise to come to Paris as soon as he was able, and there to live with him. Meanwhile, as he had done in the past, he would send a hundred francs a month as a living allowance.

Vincent did come to Paris. On his first day with Theo, his younger brother took him to the Gallery and bade him go into the antechamber to see "a certain group of paintings". Vincent entered the room and Theo quietly slipped out. The red-bearded son of Pastor Van Gogh glanced about the room and suddenly his senses reeled. What madness was this? The paintings he saw seemed to swirl in a fantastic riot of color. Magnificent reds, crimsons and bright blues and greens! Light poured from the canvases; swirling, bold and incredible! In that brief moment he knew that all he had ever seen before was as nothing compared to this new form of painting. "Theo!" he gasped, that night, "What have you done to me? What have I seen today?"

His brother smiled sadly. "This is the painting of tomorrow, Vincent. These artists will be the masters of the next century. They are the Impressionists".

VINCENT AND THE IMPRESSIONISTS

Impressionism, Vincent learned, was a derisive term that had been coined when a critic, while examining a painting by Monet, had noted the artist called it: '*Sunrise—an Impression*'. The term had caught on, and now was spoken with the contempt one reserved for four-letter words. "But mark my words, Vincent," Theo told him, "One day these unknowns will be revered as we revere Rembrandt, Rubens and Titian."

Vincent now knew he could never return to the gravy-brown style of painting he had thought was the flower of art. How could he ever learn to surround his pictures with light, with diffused radiance and brilliant color? The brightest pigment on his palette was thick mud next to the poorest shade of the Impressionists.

He enrolled in the academic atelier of Monsieur Corman a few days later, for he knew his composition was terrible. It was there that he met a young, dwarfish aristocrat named Henri de Toulouse-Lautrec, and their mutual ugliness made them fast friends. Lautrec introduced him to the tight little circle of impressionists who welcomed him as one of their own. (This surprised Vincent who did not know that Theo had already shown his Brabant peasant sketches

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around and they had met with approval by these outcasts.) Seated in a Montmartre cafe, Vincent made the acquaintanceship of men like Manet, Cezanne, Sisley, Seurat, and the elders of the movement, Degas and Renoir. Each was an abnormal individualist. Degas hated everyone; Seurat was obsessed with a theory that all painting must be worked out by mathematics and that any emotion was to be eliminated; Lautrec haunted the dregs and potholes of Paris, seeking the ugliness that somehow conformed with his own thwarted life. And Vincent met an arrogant giant of a man named Paul Gauguin, a banker who had quit a 40,000 franc a year seat on the stock exchange, had walked away from his wife and children, because he wanted to paint.

In this company, Vincent found he soon could no longer stand the stuffy emptiness of the teaching at the atelier, and he quit. He began to drink too much. His health became worse. Finally he knew that he was at a standstill. Paris was too much for him; he was surfeited with its picturesqueness and gaiety. Happiness was not for him; he couldn't stand its cloying sweetness. "I've got to go somewhere where there is light and sun," he told Lautrec one night at a cafe.

"Then you must go to Arles," Lautrec said. "The sun there is so hot and brilliant it will pierce your brain."

THE TURNING POINT IS REACHED

Vincent became excited, obsessed with the thought of southern France. "Yes, I must go to Arles," he told himself. "I have a feeling about this place Lautrec has told me about. I need that sun. Perhaps it will burn some light into my colors. I'm choking in this gray I thought was paint."

As always, Theo was sympathetic. Hadn't he bailed his brother out of endless frustrations and skirmishes with poverty? If the truth be known, hadn't he supported him throughout every week of his adult life? Then he would send Vincent to Arles.

When the train puffed away from the little town, Vincent shouldered his painting gear and strode wide-eyed into the fields of Arles. Such color! The sun blazed over the ripe corn fields with white hot fury. Everything seemed to be in a process of burning up. And the air was so clear it vibrated before his eyes, producing blues and greens and lavenders he had never imagined could exist.

Feverishly he rented a house and painted it bright yellow to match the sun. Every day he tramped into the fields to paint; every night he returned with another completed canvas. The process went on without change and the color he had sought so long broke over his easel in a molten stream. "Fou-Rou," the Arlesians called him—"the crazy redhead", as he staggered back up the main street of town when the sun went down.

At the same time, Vincent became obsessed with another idea; he must turn the yellow house into a studio for all artists—a community of art. He pleaded with Gauguin to come down and live with him. To Vincent, Gauguin, with his biting wit and insolent tongue, remained without peer as an artist. Gauguin refused. Vincent begged his brother, Theo to loan him an extra sum of money each month so he could support Gauguin too. "And in return," Vincent promised, "I'll make him send you a painting every month for your gallery." (Theo had almost been fired for his efforts in behalf of the young impressionists whom Goupil's viewed with suspicion as a crowd of vipers gone beserk.)

Gauguin finally came. He moved in and promptly took over. He argued violently with Vincent about art, the only subject that mattered to either of them. He ridiculed the slow Dutchman, mocked his efforts, sneered at his painting. "You're as crazy as everyone else in this accursed town," he snarled. "You know what, red head? I swear every human in Arles has had his brains fried out by this sun." And to add to the smoldering fury between the two, the season



THE SOWER (1888):

Collection V. W. Van Gogh, Amsterdam

Humanity toiled and suffered and Vincent was its recording angel.



CROWS OVER A WHEATFIELD:

COLLECTION V. W. VAN GOGH

This was Vincent's last painting. It was completed on a blistering day in July, 1890 at Auvers. Shortly after the paint had dried, Vincent returned to the spot, gazed at the vast field and the ever-blazing sun in its deep blue well of sky, and then calmly took a borrowed revolver from his pocket. He had come down a short, dark road and this was its end.



THE STARRY NIGHT:

Bremen Museum

This is the night as seen through the eyes of an epileptoid. Vincent was confined at an asylum when he painted this.



YELLOW HOUSE AT ARLES:

Coll. V. W. Van Gogh

Here Vincent lived on the money Theo sent him, and it was here that Gauguin came to stay.

VAN GOGH'S PALETTE: The choice of colors in his later work showed distinct preference for: Veronese green • light green • all shades of yellow, from orange to light lemon-yellow • Prussian blue • vermillion • pink • violet • Seldom are his colors mixed, but rather are in their pure form, with incredible brightness made possible by careful placing of one color in juxtaposition to another.

of the mistral descended upon south France. The mistral—a stinging furnace of wind that seized them by the shoulders and flung them screaming to the ground. Yet they both painted every day without fail, often lying flat on their stomachs to escape the roaring gale.

The maelstrom of nature was echoed in their hours at home in the yellow house. On a winter evening, they went out to a corner cafe to celebrate. Vincent got drunk and threw a glass of absinthe in Gauguin's face. Gauguin picked him up by the neck and threw him into the gutter.

Yet they remained together in an unholy alliance, impossible for any except those who have surrendered their sanity to the Goddess of Painting. "All good artists are abnormal," Gauguin grated on one occasion.

ON THE BRINK OF MADNESS

The partnership had to end. One night Gauguin awoke to find Vincent standing over him with a gleaming razor, his eyes wide open and burning. Gauguin leaped up and dragged him out of the chamber. The next morning Vincent couldn't remember what had happened. Another memorable night they went to a brothel where Gauguin became the favorite. Vincent was pawed over by a little brunette who admonished him because he never could pay for her friendship. "At least you could give me one of your funny ears," she pouted with a grin. The next morning was Christmas. The postman delivered a large box at the brothel. It was for Rachel, the brunette. "A Christmas gift for Rachel!" the girls shouted, crowding around as she opened the box. Rachel screamed once and toppled to the floor in a dead faint. Vincent's severed ear rolled out of the overturned package!

Gauguin left the next morning and Vincent was rushed to the hospital. He learned that he was suffering from malnutrition, nervous tension and sunstroke. He was admonished to never again go bareheaded into the fields.

Slowly he regained his health, and again took to the cornfields to paint. Wearing a broad sombrero of straw, he tried to capture the light again. But something was wrong. His palette was lifeless. At last he realized that his work could never be good again unless he tortured his body with the sulphurous fury of the sun. "It's as simple as that," he mumbled, "I can stay healthy and normal and become a poor painter, or I can fry my brain out and produce my best work." The choice was obvious. He threw away the hat and painted with the wild abandon of a man who realizes he has only a short time remaining.

Again he went beserk. This time he ranted at the crowds of urchins who mocked him as the "crazy red head with one ear". He glared down at them from his studio window and his senses reeled. He showered his canvases out the window and fell screaming to the floor, where the police found him. They packed him off to an asylum. Over and over the same thing happened. He was not truly a madman, the doctor told him. "But you will always experience a three month cycle of epilepsy. When that time comes round, you must prepare yourself and lay quietly in bed, away from work."

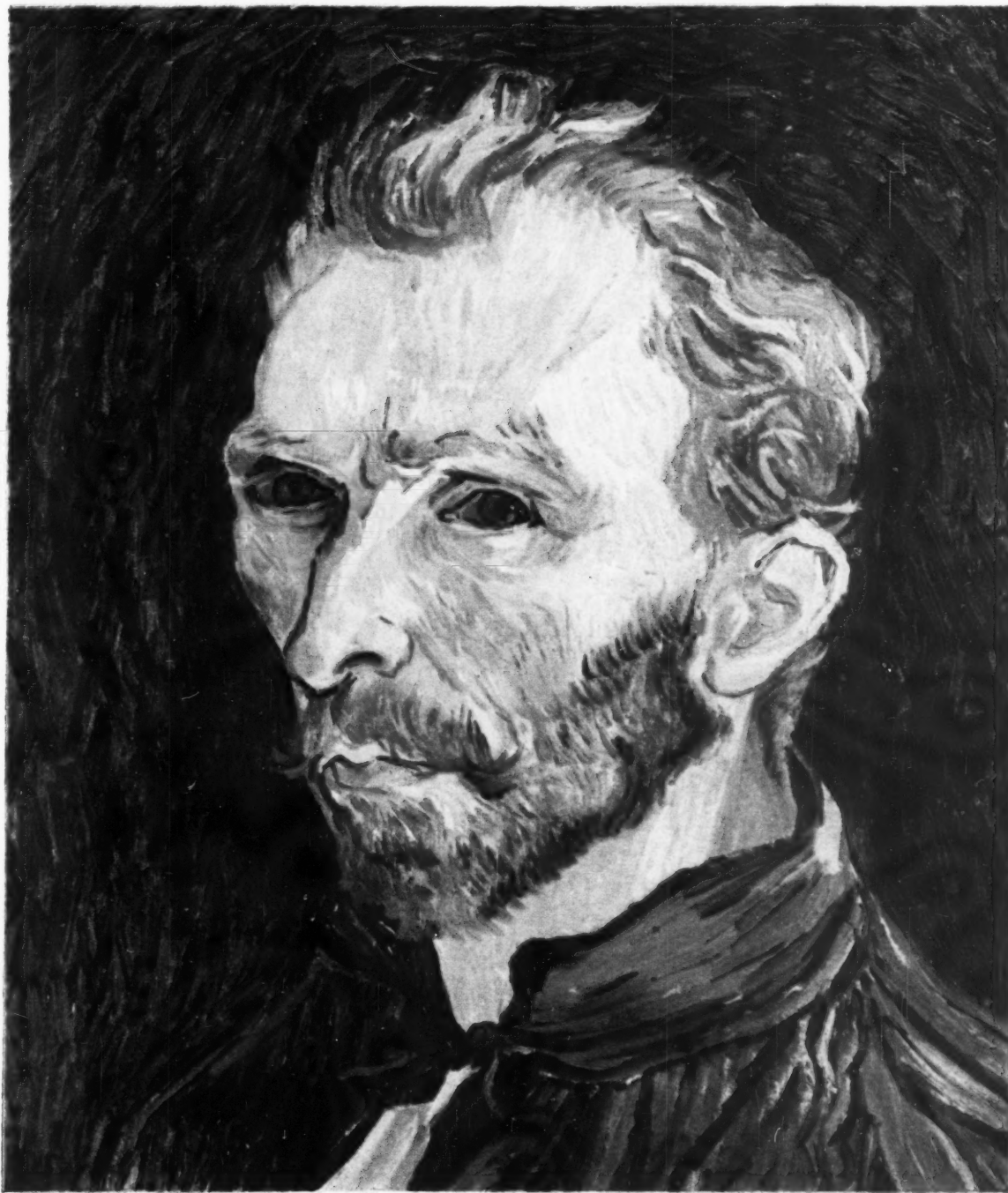
The brief remaining years flew by. While he could, Vincent painted his color-drunken canvases, and then would come the inevitable seizure that would fling him panting and rigid to the earth, or squeezing himself against a tree.

As always, Theo came to his rescue, preventing him from being permanently shut away. He sent Vincent to live with a sympathetic physician who was also an amateur painter. Dr. Gachet lived at Auvers, a sleepy town surmounted by a hill. Here Vincent found some measure of tranquility. He knew the best of his painting was done now. Posterity would determine his status, not the critics of his day. For, in all his hundreds of oils and his thousand drawings, he had been able to make but one actual sale, for a pitiful twenty dollars. ("Red Vineyard," sold to Anna Bock, sister of a well known Hollander artist.)

And so, one hot day Vincent walked out into a wheatfield, so like those we see in his canvases. The lemon sun burned on his balding head and a flight of dark crows swarmed over the horizon. Vincent reached into his pocket, drew out a revolver and shot himself in the chest. Later, when he staggered back to the house of the doctor, he calmly announced, "I have been shooting," and died. The date was July 29, 1890. He was thirty-seven. ●

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